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of her voice from the staircase. A voice of fine tone that will bear to be swelled and diminished without losing its quality, is sure to prove of value in combination. Wavering, uncertain, and peculiar tones make no effect in combination; they are worse than useless to the choir, and require the noise of accompaniment to cover them. Such defects, however, are capable of correction; and it is not to be expected that each individual member of a choral body should, at the outset, be gifted with the qualities of a solo singer.

The glee, a purely English invention in part singing, affords a high test of the quality of voices and of skill in combination. Though there is a good deal of music in this school which a classical taste cannot admire, it almost all has a certain practical value, and may be usefully employed as a stepping stone to something better. Bartleman, Harrison, the Knyvetts, Mr. and Mrs. Vaughan, Mrs. Billington, &c., singers remarkable for the exquisite quality of their individual tones, their taste and judgment carried the glee to perfection at the vocal concerts in the early part of the present century. The style is still pretty well supported in private—though the unaccompanied glee for soprano, alto, tenor, and bass, sung in the old perfection, has, we believe, become somewhat of a rarity.

Grafted on these productions of ours, the modern Germans have also the part-songs of their *lieder-tafel*, for the enjoyment of a chorus of men surrounding the festive board. They are mostly things of superficial aim, with a tune in the upper part, and accompanying harmonies below; but the combination of homogeneous voices, tenors and basses alone, in four parts, is very fine, and well suited to the stirring themes they celebrate, of which love, war, Rhine wine, liberty, &c., form the staple. These part-songs serve for noisy excitement, and for national and political explosions, full as much as for music.

But in the cultivation of unaccompanied singing for ecclesiastical and other purposes, strictly classical, the Germans, though a younger musical nation, are in advance of us. The Prussian singers, who lately visited London, were a model choir formed in the highest school of Italian art, from Palestrina to Durante and Lotti. Their mode of commencing together, without any guide to the key being perceptible to the audience, appeared wonderful; but it was really more so when the violin players, who tested the accuracy of their pitch at the conclusion of their pieces by gently sounding the strings of their instruments, found them always exactly right. There really was no imperfection in that choir, save a certain peculiarity in the tones of the tenors, which is common to Germany.

Such unaccompanied choirs will introduce a new feature into the music of England, when

after a period of earnest co-operation they can be formed. The singing of the right note, and keeping in time and in tune, without dependance on the superior reading of one's neighbour, are qualities of mechanical skill, which, however, valuable, go but a slight way to the production of that expressive whole, which results, when *each* knows how *all* should sound. This uniformity of delivery is called precision in the practised orchestra. A complete choir requires as much taste and experience as an orchestra, and its education should be as soon as possible, separate and distinct. In oratorio and mass music, the accompaniments, as most of us know, 'hide a multitude of sins.' It is a higher and more artistic object to render the voices interesting, independent of extraneous aid, and to this, madrigal practice will always conduce.

TO CORRESPONDENTS.

Fifty-one additional Literary and Mechanics' Institutions will receive the present number of the Musical Times, and which will be continued to be forwarded to them free of charge for the use and information of the members in their news-room or library. We shall be happy to add to the list any new or rising institution of a similar kind, on learning that they are not already supplied.

Arrangements have been made to secure further efficiency in our *Brief Chronicle of the Month*, by placing that department under the care of a gentleman of experience.

A Constant Subscriber.—It will be best to consult a practical "fiddle Doctor" as to how the *A* can be best improved—we believe the sound-post may have to do with what you complain of.

Leamano, who asks the meaning of "Playing from Score," perhaps knows that a composition is said to be in *Score* where the parts are placed one under another, so that the whole appear at one view. "Playing from Score" is the extempore arrangement of all the main features by a player on the Organ or Pianoforte, where there has been no separate arrangement made for his instrument.

Subscribers who may wish to dispose of either Sir John Hawkins' *History of Music*, or Burney's *History of Music*, would confer a favour by communicating with our publisher.

Curschman.—The particulars have reached us, and are now in the hands of a friend for translation, so that we hope to give them in December.

Brief Chronicle of the last month.

CHelsea SACRED HARMONIC SOCIETY.—Amongst the numerous amateur musical societies which hold a place in the metropolis, the Chelsea Sacred Harmonic Society is deserving of a passing notice. It was instituted in 1847, and we have had the pleasure of being present at several of its performances. The selections of the committee have been principally made from the works of Handel and Hadyn; but they have not wholly confined themselves to the exposition of the compositions of those masters. The solos were at first entrusted to amateurs, but at a performance held on the 17th ult., (*The Creation*) professional singers were engaged: Mrs. A. Newton and Mr. Leffler having the principal music allotted to them; Mr. J. Mellings was

the exponent of the tenor part; and Mr. Holderness the conductor. The performance was held in the elegant room, known as the "Commercial Hall," at Chelsea.

CECILIAN SOCIETY.—The Cecilian, which is the oldest amateur society in London, is prospering in its career. We have heard that the secession of Mr. Walker from the conductorship—a post which he held for many years—has given occasion for the manifestation of ill feeling amongst the members. This is much to be regretted. Mr. Shoubridge was one of the candidates, and so nicely balanced were the votes, that Mr. Gadsby obtained the office by a majority of one only over his opponent. The usual monthly performance on the 1st, introduced to us Handel's *Judas Maccabæus*, the execution of which, while it reflected credit on the members, as an amateur body, cannot be said to have approached the standard usually set up by the general public for the performance of sacred music. Mrs. J. Roe has lately been added to the number of soloists—and, judging from the manner in which that lady has hitherto acquitted herself, she will be found a valuable auxiliary to the society's forces. Romberg's *Lay of the Bell* will be the next work performed.

THE ORCHESTRAL SOCIETY.—This newly-established association will commence its performances on the 17th, and continue them on alternate Mondays. Its principal object is to introduce to the public the best ancient and modern orchestral works, in a complete form. That it will be enabled to do this, there is no possibility to doubt—the members consisting of nearly all the principal orchestral performers in the profession. The directorship is entrusted to Mr. John Hullah; the leadership to Mr. Henry Blagrove. The internal arrangements, from a perusal of their rules, we are enabled to state, are highly judicious, and if carried out in the spirit in which they have been dictated, will doubtless ensure the prosperity of this laudable society.

SACRED HARMONIC SOCIETY, EXETER HALL.—The committee of this society have issued their prospectus for the approaching season. The first performance will take place in the present month—Haydn's *Seasons* having been selected to open the campaign. The *Messiah* will be given in December. Mr. Costa retains his post of conductor. Spohr's *Calvary* will form one of the novel features of the approaching season.

ST. MARY'S CHORAL SOCIETY, SPITALFIELDS.—A performance of Sacred Music was given by the members of the above society on Tuesday, September 23rd, under the direction of Mr. S. Gillett. The programme consisted of selections from the *Creation*, *Messiah*, *St. Paul*, &c. The solo parts were well sustained by Misses Carter, Cripps, and Darlow, Messrs. Philpot, Green, Headland, and Gillett. The choruses were well rendered. The performance gave great satisfaction to a numerous and respectable audience. Mr. George Carter presided at the pianoforte.

ROYAL SOCIETY OF MUSICIANS.—We have heard a rumour of the intended resignation of the secretaryship of this society by Mr. Wood, who finds the duties interfere with his health.

MR. ALEXANDER LEE, for years known as one of our most popular ballad composers, died on the 8th ult.

THE GREAT EXHIBITION.—The award of the Council of Chairmen has given the greatest dissatisfaction in re the pianoforte prizes distributed by the Royal Com-

missioners of the Great Exhibition. It may naturally be asked who are they, that, in musical matters, can be considered competent to reverse the verdict pronounced by musicians such as Sir H. Bishop, Sir G. Smart, Thalberg, Sterndale Bennett, Cipriani Potter, Neukomm, Berlioz, &c.? These well-known professors awarded a Council medal to Messrs. Broadwoods, but the decision was rescinded. Without expressing an opinion on the merits of the case, such a proceeding must at once be pronounced extraordinary, to say the least of it.

THE ISLINGTON MUSICAL SOCIETY.—A performance was given by this society on the 21st. *The Creation* was the oratorio selected. The performers were Miss Champion, Messrs. S. Champion and Alexander.

MADAME CLARA NOVELLO.—This distinguished vocalist, in conjunction with Miss S. Kenneth, Messrs. Sims Reeves and Whitworth, has been performing in a series of operas at the Theatre Royal in this town.—*Manchester paper.*

MR. G. J. BAKER, the indefatigable secretary to the Society of British Musicians, died recently. He has been in a precarious state of health for some time: his complaint, however, at length assumed an acute form, and produced the melancholy result we have here to record. He will be much missed by the society to which he has been so long and honourably attached.

A NEW CANTATA, by MR. G. A. MACFARREN, founded upon Bürger's *Lenore*, will be performed by the orchestral society; other works of native musicians are in the hands of the Council, for consideration.

THE ENGLISH GLEE AND MADRIGAL UNION.—The performers being Mrs. Endersohn, Miss Williams, Messrs. Francis, Lockey, Land and Phillips, have been giving performances with great success at Liverpool, Manchester, and other large towns.

WESTERN MADRIGAL SOCIETY.—The first meeting of this excellent society will be held on the 1st instant.

BIRMINGHAM.—A numerous meeting of the instrumentalists of this town took place on Monday, September the 9th, at the Assembly Room, Dee's Royal Hotel. The result was, a unanimous resolution to establish a society, under the direction of Mr. J. A. Baker, for the study and performance of orchestral music in all its branches; and a provisional committee was formed to make arrangements for carrying out the intention of the meeting with vigour. The society has chosen for its title "The Birmingham Orchestral Musical Union."

HALIFAX.—The second concert of the Halifax Philharmonic Society was held on the 14th. An evident improvement has been made in the band, a change, in fact, that was needed; the selection comprised two movements of Mozart's symphony in E flat; overtures to *Anacreon*, *Preciosa*, *Masaniello*; Beethoven's *Men of Prometheus*, and his trio in E flat (Op. 20). The trio was rendered with fine taste by Messrs. Whittaker, Baxendale, and Frobisher. The vocal part of the concert was very satisfactorily sustained.

W. JACKSON'S ORATORIO "ISAIAH" will be performed for the first time at Liverpool, on Tuesday the 4th Nov., by the Festival Choral Society. Principal singers, Mrs. Sunderland, Mr. Ryalls, Mr. Armstrong, &c., &c.

NORWICH.—The performance of Dr. Bexfield's new oratorio took place on the 16th. The music discovers a genuine talent for compositions of a sacred kind, Dr. Bexfield being evidently master of the resources of his art. The vocalists were Miss Birch, Miss Williams, Mr. Benson, and Mr. H. Phillips—a few instrumental performers were engaged from London. Mr. R. Bray, a provincial professor, was the leader, and Mr. Harcourt the organist. At the conclusion of the performance the audience rose, and, in conjunction with the band, heartily cheered the composer, whose reception must have been highly gratifying.

BOSTON.—The Boston Philharmonic Society gave their first concert on the 22nd.

LEEDS.—The tenth anniversary of the consecration of Leeds Parish Church, was celebrated on the 2nd of September—the choir was augmented to eighty voices for the occasion.

ACKWORTH (YORKSHIRE).—A new Society, called "The Ackworth Harmonic Choir" has just been established, under the direction of Mr. Edward J. Spark, for the practice of Madrigals, Glees, Songs, &c. The members gave their third performance on the 29th of September, when the room was well filled, and the various compositions (many of which were from the "*Musical Times*") were executed in a praiseworthy manner.

GUILDFORD CHORAL SOCIETY.—This Society, assisted by Miss Edwards, Miss Cubitt, and Mr. Purday, commenced the season on the 21st of October. Miss Edwards, who made her debut on the occasion, is a promising vocalist, and gave the music allotted to her with great care. The choruses were well performed; the attendance numerous.

CANTERBURY.—A meeting of the Apollonian Glee Club was held recently at Canterbury. The programme was much to the satisfaction of a very large audience, and the performance highly creditable to the members and assistants.

OSSETT CHORAL SOCIETY gave a grand concert of sacred music in the Church Sunday School, on the 15th., when Handel's *Joshua* was performed to the satisfaction of a numerous and respectable audience. The band and chorus of the society shewed themselves worthy of the support they received; Mr. Phillips, of Wakefield, officiating as leader.

SUNDERLAND.—Mr. A. T. Loder gave his annual concert of sacred music on the 22nd, in the Athenæum. The vocalists were Misses M. B. Marsh, Loder, Anne Brown, and Cairns, and Messrs. Ferry, Robson, and Lacey, assisted by an efficient chorus. Selections were made from the *Messiah*, *Elijah*, and *Creation*. Mr. Wyatt led the band, and Messrs. Loder and Vincent acted as conductors.

PRESENTATION TO HERR NAUMANN.—The King of Prussia has just presented to Herr Naumann a gold medal, in acknowledgement of the ability he has shown in the setting of the twenty-third psalm.

ACCORDING to the American papers, the success of Miss Catherine Hayes, in America, has been unequivocal; scarcely exceeded by that which attended the visit of Mdle. Lind.

CONGREGATIONAL SINGING IN SCOTLAND.—The subject of congregational singing cannot occupy too much attention at the present time. It has been our aim to

promote it by every means in our power; and although much has been done to improve our congregational choirs, still they are lamentably deficient in many instances. We have received a pamphlet on this subject, and to show how little attention has been paid in Scotland to the improvement of sacred choirs, we extract the following:—

We believe we are warranted in saying, that not more than one out of every ten will be able to tell the names of the notes on the staff. They have as little idea of the relative value or length of the notes and their corresponding rests. The difference between Major and Minor scales; the use of Signatures, or marks of Time or Movement, are as little understood as the Hebrew or Greek languages. They either have never heard them spoken of, or spoken of in such a way as to be utterly unintelligible. The author, Mr. Lewis, has handled his subject with great ability, and we cordially wish his endeavours in the good cause a successful issue.

MADAME CLARA NOVELLO left England for Italy on the 21st Oct., but her return to this country is fixed for Easter, next spring, on the conclusion of the Venice opera season.

ADVERTISEMENTS.

The Vocal and Instrumental Parts of Romberg's "Bell," Handel's "Acis and Galatea," and Mozart's "Requiem," to be disposed of at a reduced price. Full particulars to be had on application to Mr. WHITTLE, 13, Orchard-street, Canterbury.

DURING THE LAST MONTH,
Published by J. A. NOVELLO,

The Psalter marked as it may be chanted, without violation of the Sense, by the Hon. D. FINCH, Canterbury. Price 4s., sewed.

London Sacred Music Warehouse, 69, Dean-street, Soho.

God Save the Queen, newly harmonized by J. B. KEARNEY. Price 2s.

New Sacred Songs.

Consider the Lilies of the field	- J. Reekes	o	6
No more on Jordan's banks we stray	- W. Jackson	i	o
"Ocean," a descriptive Scena, for a Bass Voice	-	i	6
O Lord, I have wandered	- Philip Knight	i	o
Lord, keep my memory green	- F. W. Bryon	o	6
Hark, o'er the calm blue sea	- W. Guernsey	i	o
Jerusalem, thou that killest the Prophets,	Mendelssohn	o	9
But the Lord is mindful of his own	Mendelssohn	o	9
Infant's Prayer	- Novello	i	o
O Lord have mercy	- Pergolesi	o	9
Thy Mighty Power, with contra-basso obligato,	Novello	i	9
Hark! the sweet bells of the Sabbath are ringing	- } Solo & Trio. Dr. Smith	i	9

The Old Ivy'd Church, a Sacred Song, the Poetry by GEORGE JAMES COOKE, Esq., the Music composed by ALEXANDER LEE. Price 1s. 3d.

"Mr. Alexander Lee has had many great successes as a ballad composer, but this, one of his latest productions, is, if anything, superior in tone to some of his best compositions. There is an impressive melancholy in the theme which well suits the subject, and the words are above the average. The song has been sung with success by Mr. Henry Phillips.—*Morning Chronicle*. Nov. 23rd.